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THE DECORATOR AND FURNISHER.

can think of. The sheen of silk is, of course, given to the ground of the paper by the use of mica, and the effect is charming in the extreme. The frieze is ornamented with moulded floral wreaths in the Empire style. The substance employed is a species of thick paper pulp, made flexible, we believe, with gum and molasses, and is a new and unique substance, very light to handle, very tough in its nature, and capable of being stuck to the wall so firmly that there is never any danger of its falling off. It will never crack, like plaster, and is altogether a very desirable material for moulded decorations and ceilings. The ceiling (see fig. 4) contains a large oval wreath of the same material, gold colored on a buff ground, enclosed with a rectangular stiling of the same material, having garlands of ribbons in gold relief.

Fig. 5 is an example of hall staircase treatment, and represents the decorative use of any of the modern plaster compositions, such as linspar, plastico, etc. The material used by Mr. Lundine is his own composition, and has this peculiarity, that it may be washed off at any time with hot water, and is at the same time equally enduring as linspar. The dado has been worked into panels and treated with a dark brownish olive tint, enlivened with copper and gold bronze. The wall tint is pale terra cotta, and the frieze contains hand-moulded swags of flowers decorated with gold bronze on a pale pea-green ground. The ceiling, Rococo style. The large square panel in the centre contains a central plaster ornament which was originally an ordinary

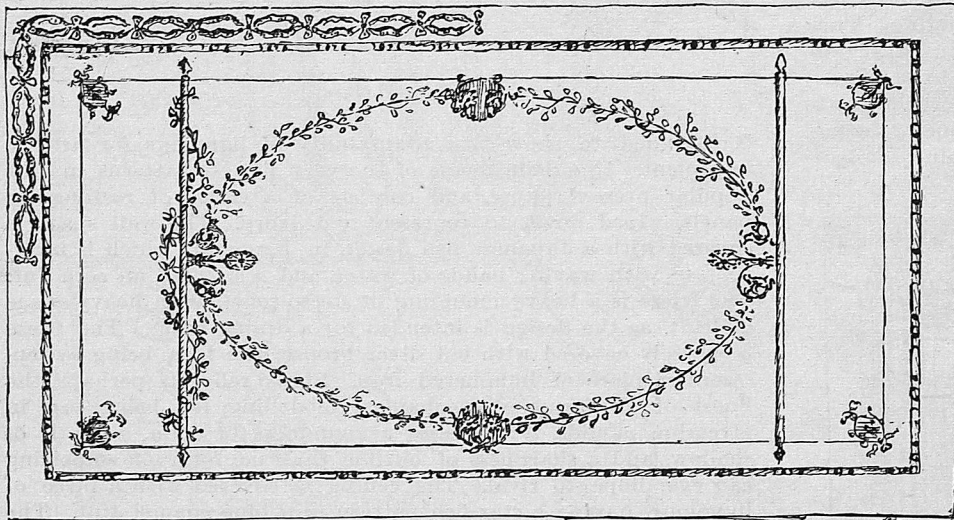


FIG. 4.—CEILING.

circle of stucco, from which depends a graceful chandelier. This ornament has been decorated to represent the under side of a basket of flowers. Through the interwoven strips of gold-colored bamboo are seen the pressed leaves of delicate flowers, and over the upper edge of the basket flowers stray forth. The basket is linked to the four corners of the panel by painted chains, and the intervening field is decorated with sky effects. The adjoining panels are filled with palms and other plants in conjunction with sky effects.

Fig. 6 is another bedroom scheme. The dado is a flat tint of a dark maroon chocolate color, the skirting and dado rail being tinted a gray chocolate. The wall space is entirely painted, the ground being a stippled blending from a violet chocolate tint at the top to a gray chocolate tint beneath. This is a reversal of the usual method of blending, by putting the dark shade at the top and the light shade at the bottom. The blending of these tints is done so imperceptibly that it is with difficulty one can be made aware that there is any blending whatever in the tint. On this surface has been stenciled a *fleur de lis* repeat, this motive being Mr. Lundine's trade-mark. The color of the motive is simply a darker shade of violet chocolate than that used on the wall. The effect of this wall surface is unusually soft and beautiful, and more resembles the sheen of silk damask than that of paint. With each different angle of vision a new portion of wall surface comes brightly into view, showing the stenciling in bold contrast to the ground, while a corresponding portion of the wall surface is elsewhere obliterated and the stenciling lost to view. The frieze consists of an exceedingly bold moulding of scrolls, figures, and garlands of flowers in stereorelief. This new method of relief is infinitely superior to *papier-maché*, on account of the bold and sharp edges produced. The color of the frieze is two shades of olive gray. The ceiling (see fig. 7) is composed of three Renaissance panels; that is to say, there is a large oval panel in the centre, flanked on either side by two smaller panels running crosswise. The borders of these

panels consist of a painted representation of modelled plaster, which is so artistically done that the eye is deceived with the result. One imagines that he is looking at a piece of real plaster decoration. The large central panel is filled with a pictorial scene in oils representing Sculpture and Painting. Figures of several Cupids are seen seated on clouds, some chiseling a bust of Washington, and others painting on a large canvas supported on an easel, which also rests on the clouds.

AMERICAN VERSUS FOREIGN ART.

BY HELEN ANDERSON.

HERE and there in the upper part of New York City, we come across an old Colonial house, that some how, in spite of wind and weather and neglect, holds its own among its aspiring young neighbors. Smiling in a superior manner over the heads of imported Queen Anne toy castles, that poke their shoddy little turrets, and towers, around it, as if it would say: I can afford to overlook their ridiculous airs, for I alone can claim pure blood and style, the rest are a heterogeneous mass of no one knows what, imported from every country under the sun, and alas, too often put together regardless of space, place, or materials.

As these old landmarks disappear, so with them disappears the only purely American style of architecture that we can claim as our own. It seems too bad to lose these old houses, particularly as they are so seldom replaced, and yet, many say: what's the use, when we can copy the favorite Queen Anne, from England and the Gothic from France; but one can be very sure of one thing, that France would not stand to-day where she does, as the mistress

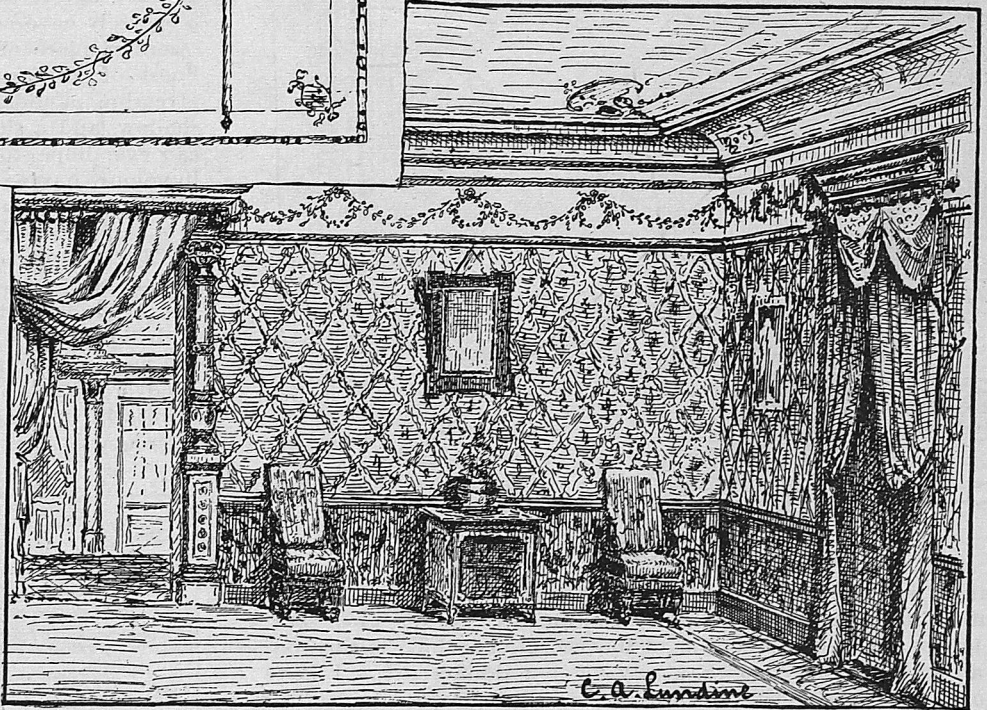


FIG. 3.—RECEPTION ROOM.

of taste for the world, had the French people thrown cold water on their own enterprises at the start. The French people have always had the good sense to be true to themselves and their own country, to patronize home genius, home manufactures, French architecture, French gardening, French painting, French fashions, and as a natural result, each has led the race in turn, because there was no one to discourage, and no one to listen if there had been. We are entirely too apt to disparage every thing that is American, and to *ape* every thing that is foreign; and yet strange to say, we have, as a people, the greatest respect and admiration for the original ideas of every other nation, and no one can say, with truth, that we are not an original people, except of course, a few Anglo maniacs, that can not be judged by the same standard as more fortunately gifted people.

Why can not we follow the same course, refusing to copy anything at all, trusting to our own artistic instincts and feelings to carry us through, and there is no reason that older nations should not in the future be as glad to learn of us in things pertaining to art, as they have done in other things. The French and Chinese permit themselves free liberty, and use